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tions. In short the specious reasoning and ingenious interpretations of Tertullian are less the result of premeditation than the outbursts of a violent temperament, and a character prone to exaggeration and excess of feeling and expression,—a character directed by a brilliant intelligence, but exhibiting the effect of a training received at the rhetorical schools.

The present work undoubtedly throws much new light on the *Contra Marcionem*, but it is of more value as suggesting subjects which might be more minutely and completely examined not only in this particular apology, but in the entire Tertullianic corpus. We refer especially to the influence of the Second Sophistic.

In connection with the last two books of the *Adversus Marcionem*, we miss any use of Th. Zahn's *Geschichte des newtestamentl. Kanons*.

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Frederik Poulsen: Etruscan Tomb Paintings, their Subjects and Significance. (Translated by I. Andersen.) Oxford, Clarendon Press, 1922. 63 pp.

POULSEN's book is of particular interest to classical scholars because of its vivid picture of Etruscan life and because of the emphasis placed on Rome's adoption of Etruscan elements. He brings out clearly the penetration of Etruscan society and customs into the early life of Rome. Latin proper names reveal the fact that the Etruscans intermarried extensively with the Romans; many of the oldest patrician families were descended from the Etruscan ruling class. The Roman patricians, influenced by Etruscan standards of luxury, vied with these people in pomp and extravagance. "On the whole, it might perhaps be as well to abandon all theories of the austere morals of early Rome." The example of Etruria probably influenced Rome in allotting greater freedom to her women. POULSEN's view that the women at Etruscan banquets who recline on couches with men represent respectable married women and not *hetaerae*, is probably, in general, true. Rome took from Etruria her *pompa*, dancers and omnipresent flute players; her gladiatorial combats—originally from Campania—and the word *lanista*. The system of client and patron was Etruscan.

The earlier tomb paintings, which reveal delight in material pleasures such as games, banquets, dances and hunts, coincide with the period of Etruscan imperialism; the scenes of the tor-

ment of the soul and brutal sacrifices—which Weege attributes to Orphic-Pythagorean teaching—with the decline of her power.

We miss a discussion of the François tomb paintings, depicting a combat between Mastarna (Servius Tullius), and Caeles Vibenna against a Tarquin, but on the whole, the material is adequately and interestingly covered, and the book is readable and important in its field.

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Pindars Stil. Von FRANZ DORNSEIFF. Berlin, Weidmannsche Buchhandlung, 1921. Pp. vi + 134.

This latest attempt at the analysis of the style of Pindar is an enlargement of the author's inaugural dissertation, pages 1-112 having been submitted to the philosophical faculty in the University of Basel. The first section of the work, *Die griechische Chordichtung im Allgemeinen* (pp. 1-10), presents succinctly material that may be gained in a more scattered reading of works dealing with the development of Greek choral lyric. Various applications of the choral among different nations are traced and an effort is made to show how among the Hebrews it went over into the psalms, among the Greeks to drama. For a better employment of the method of drawing an analogy between literary and plastic art, which he implies that he intends to use (page 1), the author might have consulted Pindar, O. VI; Dionysius of Halicarnassus, *The Literary Letters*, and *De Compositione Verborum*; and Furtwängler, *Siegesgesänge des Pindaros*, among numerous others.

The second section, *Die Sprache* (pp. 11-112), shows the results of much toil, but it contains some points which need clarification. The language of Thebes, the author maintains, exerted a strong influence upon Pindar; and the language of Thebes was bombastic and stiff. Had he given a closer study to Hermogenes, *Περὶ ἰδεῶν*, 242 ff. (Rabe); and Dionysius of Halicarnassus, *De Compositione Verborum*, chs. XXII ff., he would have had perhaps a different view of the effect of Pindar's diction; and a perusal of Führer, *De dialecto Boeotica*, which is absent from his bibliography, might have added something to his opinion of Theban dialect.

Pindar's language and art DORNSEIFF repeatedly styles *archaic*. In so far as Pindar belongs to a period in literature which is comparable to that period in plastic art which precedes Myron's deviation from the law of frontality and the making of set types, the use of the term *archaic* is perhaps correct; but it would have made for greater clarity to state that this is the sense in which he meant it,—if so he did mean it.